

BULLETIN 4

SUPPLEMENT

Elementary School

MUSIC

FOR THE
RHYTHMS SECTION
OF THE
PHYSICAL EDUCATION
PROGRAM

CURRICULUM

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PROGRAM OF STUDIES

FOR THE

ELEMENTARY SCHOOLS


MUSIC SUPPLEMENT

TO

BULLETIN 4

PHYSICAL EDUCATION

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SHOEMAKER'S DANCE *



Formation: Double circle, facing partners.

Measures 1-2: (Winding the thread) Arms shoulder high, hands clenched, roll one arm over the other three times. Reverse and roll over three times.

Measure 3: (Pulling the thread tight) Pull hands apart by jerking elbows backward and upward twice.

Measure 4: Clap hands three times.

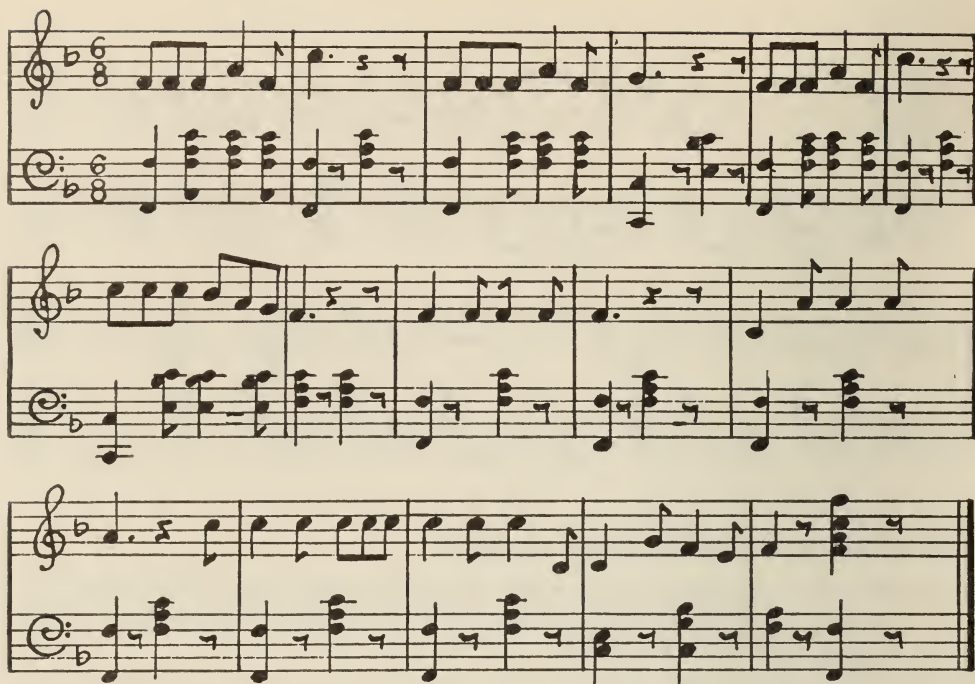
Measures 1-3: Repeat as above.

Measure 4: (Driving the peg) Hammer fists together.

Measures 5-8: Join inside hands, outside hands on hips. Skip or simple polka step around room.
Repeat from beginning.

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LOOBY LOO *



(Introduction and chorus after each verse).

CHORUS

Here we dance looby loo,
Here we dance looby light,
Here we dance looby loo,
All on a Saturday night.

VERSES

1. Put your right hand in, put your right hand out,
Give your right hand a shake, shake, shake, and turn yourself about.
2. Put your left hand in, etc.
3. Put your right foot in, etc.
4. Put your left foot in, etc.
5. Put your head 'way in, etc.
6. Put your whole self in, etc.

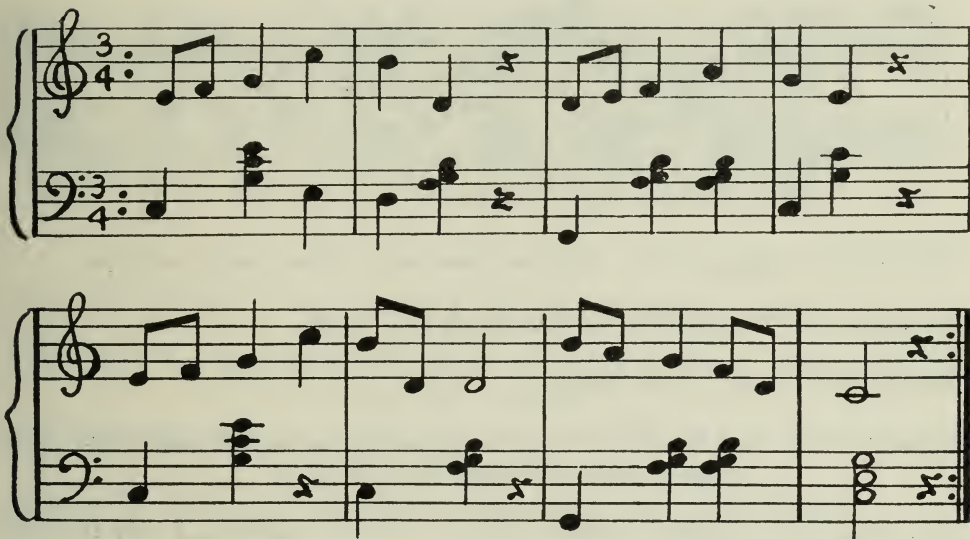
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Formation: Single circle, all facing left with hands joined.

Introduction and Chorus: Players dance around circle to left with skipping, sliding, walking or running steps.

Verses: Players stand facing center. Action suggested by the words is given in pantomime. The children should be encouraged to make large and vigorous movements.

HOW D'YE DO MY PARTNER *



How d'ye do my partner, how d'ye do today?
Will you dance in the circle? I will show you the way.

CHORUS

Tra, la, la, la, la, la, etc.

Formation: Double circle, partners facing each other.

VERSE

Line 1: Children in outside circle make a low bow to partners.

Line 2: Children in inside circle return the bow.

Lines 3 and 4: Partners join right hands, then left, and turn in order to skip side by side.

CHORUS

Couples skip in a circle. At the close, children in outside circle step forward, face a new partner, and the game is repeated.

Variations: (A) Both bow twice simultaneously;

(B) Single circle partners facing. At "Show you the way", all join hands in the big circle and skip or slide in line of direction.

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THE CHIMES OF DUNKIRK *



Formation: Single circle. Partners face each other, hands on hips.

Measures 1-2: Stamp three times, right, left, right.

Measures 3-4: Clap three times.

Measures 5-8: Join hands with partner and turn around in place with eight running steps, starting with left foot.

Measures 9-16: Sixteen running steps. All join hands and run in circle to left.

Repeat from beginning.

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DANISH DANCE OF GREETING *



Formation: Single circle. Partners face center, hands on hips.

Measures 1-2: Clap hands twice, turn to partner and bow. Turn to center and repeat, bowing to neighbor.

Measure 3: Stamp right, stamp left.

Measure 4: Turn around in place to right with four running steps.

Repeat from beginning.

Measures 5-8: Join hands in circle. Run sixteen steps to the right. Turn and run sixteen steps to the left.

Repeat from beginning.

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THE FARMER IN THE DELL *



1. The farmer in the dell, the farmer in the dell,
Heigh-ho the merry-o! The farmer in the dell.
2. The farmer takes a wife, the farmer takes a wife,
Heigh-ho the merry-o! The farmer takes a wife.
3. The wife takes a child, etc.
4. The child takes a nurse, etc.
5. The nurse takes a cat, etc.
6. The cat takes a rat, etc.
7. The rat takes a cheese, etc.
8. The cheese stands still, etc.

The players stand in a circle with one player in the center, representing the farmer. At the singing of the second verse the "farmer" chooses a "wife" from the circle. She goes to the center. The "wife" in turn chooses the "child". The game continues through the verses until the last one. When the lines "The cheese stands still", are sung all players in the circle and inside the circle jump up and down clapping their hands.

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ROUND THE VILLAGE^{*}

MUSIC



WORDS

1. Go round and round the village,
Go round and round the village,
Go round and round the village,
As we have done before.
2. Go in and out the windows, etc.
3. Now stand and face your partner, etc.
4. Now follow me to London, etc.
5. Now shake his hand and leave him,
Now shake his hand and leave him,
Now shake his hand and leave him,
And bow before you go.

Direction: Children stand in circle and pretend to be houses in a village. One child is "it" and runs round and round the village during the first verse. At the second verse the children join hands and raise their arms high to make windows, while the child runs in and out. During the third verse the child looks around the circle, pauses, and chooses a partner. At the fourth verse ("Follow me to London") the first child leads his partner around the circle; but they return at the end of the verse to the centre of the circle, where they shake hands, bow, and part (fifth verse). The first child then takes his place in the circle and the second is "it".

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ROUND THE MULBERRY BUSH *

MUSIC

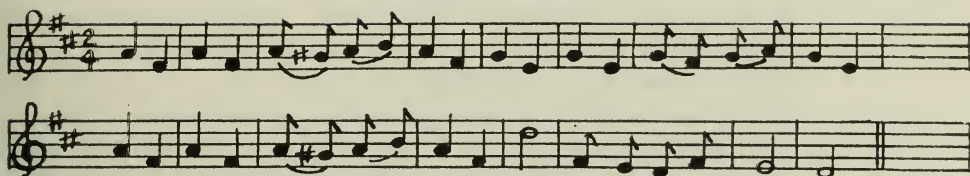


1. Here we go round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush,
So early in the morning.
2. This is the way we wash our clothes, etc.
So early Monday morning.
3. This is the way we iron our clothes, etc.
So early Tuesday morning.
4. This is the way we scrub the floor, etc.
So early Wednesday morning.
5. This is the way we mend our clothes, etc.
So early Thursday morning.
6. This is the way we sweep the house, etc.
So early Friday morning.
7. This is the way we bake our bread, etc.
So early Saturday morning.
8. This is the way we go to church, etc.
So early Sunday morning.

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BLUE BIRD

(Singing Game)



WORDS

1. Bluebird, bluebird, in my window,
Bluebird, bluebird, in my window,
Bluebird, bluebird, in my window,
Oh Johnny, I am tired.

2. Take a little girl, tap her on the shoulder, etc.

Formation: Single circle with one person in the center.

First verse: Bluebird walks around outside of circle.

Second verse: Bluebird taps someone in circle on shoulder.

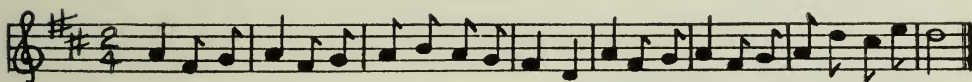
Repeat first verse and the two people move around the circle. The person chosen goes to the head of the line and others place hands on waist of the one in front. Continue until all are in line. If the group is large start off with two or more bluebirds in the center.

Variation: On first verse bluebird weaves in and out of circle by going under the raised arms of those in the circle.

PUNCHINELLO

(Singing Game)

MUSIC



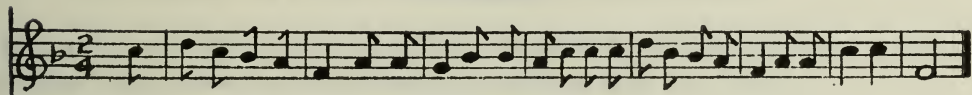
WORDS

1. Look who is here Punchinello, funny fellow,
Look who is here Punchinello, funny clown.
2. What can you do Punchinello, funny fellow,
What can you do Punchinello, funny clown.
3. We'll do it too ,etc.

GOOD MORNING LITTLE YELLOW BIRD

(Singing Game)

MUSIC



CHORUS

Good morning little yellow bird, yellow bird, yellow bird;
Good morning little yellow bird, who are you?

VERSE

My name is (Helen Johnson, Johnson, Johnson)*
My name is (Helen Johnson)* Who are you?

CHORUS

Directions: Everyone sings the chorus. The leader points to one person in the circle at the end of the chorus. That person sings the verse giving his or her own name and points to another in the circle. The whole circle sings the chorus again, then the child last chosen sings the verse giving his or her name. This is a good singing game to use at the beginning of the year when the leader and children would like to learn the names of those in the group.
Whom do you choose, etc.

Formation: Single circle, facing center. Suit the actions to the words.

SHOOFLY (Singing Game)

Music: Shoofly.

WORDS

1. Shoofly don't bother me,
Shoofly don't bother me,
Shoofly don't bother me,
For I belong to somebody.
2. I do, I do, I do,
And I'm not going to tell you who,
For I belong to somebody
Yes indeed I do.
3. Repeat 2nd stanza.

First verse: Take four steps forward, four steps back.
Repeat.

Second verse: One couple lifts hands to make an arch. The couple directly opposite skips forward and under the arch pulling the whole circle through the arch. The circle is now facing out.

Second verse repeated: The couple who skipped through the arch now skips backward through the arch again leading the entire circle through until all are back in their original places.

SKATING AWAY

(Singing Game)

Music: "Nuts In May".

WORDS

1. There were two couples skating away,
Skating away, skating away;
There were two couples skating away,
On a cold and frosty morning.

2. The ice gave way and they all fell in, etc.

3. The old swing out and the new swing in, etc.

Formation: Partners in a large circle, boy on left of girl, with hands joined.

First verse: Outside circle skips around to right; four in center skip around to left.

Second verse: All change direction. Four in center turn about and join left hands.

Third verse: The four in the center release hands. Each goes to one in the circle takes both hands of new partner and they skip around each other.

Repeat all with two sets of four in the center. Continue until all are in the center.

GOODNIGHT LADIES

(Singing Game)

Music: Goodnight Ladies (Merrily We Roll Along).

WORDS

Goodnight ladies, Goodnight ladies,
Goodnight ladies, we're going to leave you now.

CHORUS

Merrily we roll along, roll along, roll along;
Merrily we roll along, o'er the deep blue seas.

Formation: Double circle facing partner, boys on inside of circle.

Verse: All the boys shake hands with partner, then move to the left and shake hands with the next person. Do this four times in all.

Chorus: Skip around in circle with fourth partner. Face partner and repeat all.

OATS, PEAS, BEANS *



1. Oats, peas, beans and barley grow,
Oats, peas, beans and barley grow;
Can you or I or anyone know
How oats, peas, beans and barley grow?
2. Thus the farmer sows his seed,
Thus he stands and takes his ease;
He stamps his foot and claps his hands,
And turns around to view the land.
3. Waiting for a partner,
Waiting for a partner,
Open the ring and choose one in
While we gaily dance and sing.
4. Now you're married, you must obey,
You must be true to all you say,
You must be kind, you must be good,
And keep your wife in kindling wood.

Verse 1: Circle walks around farmer who stands in center.

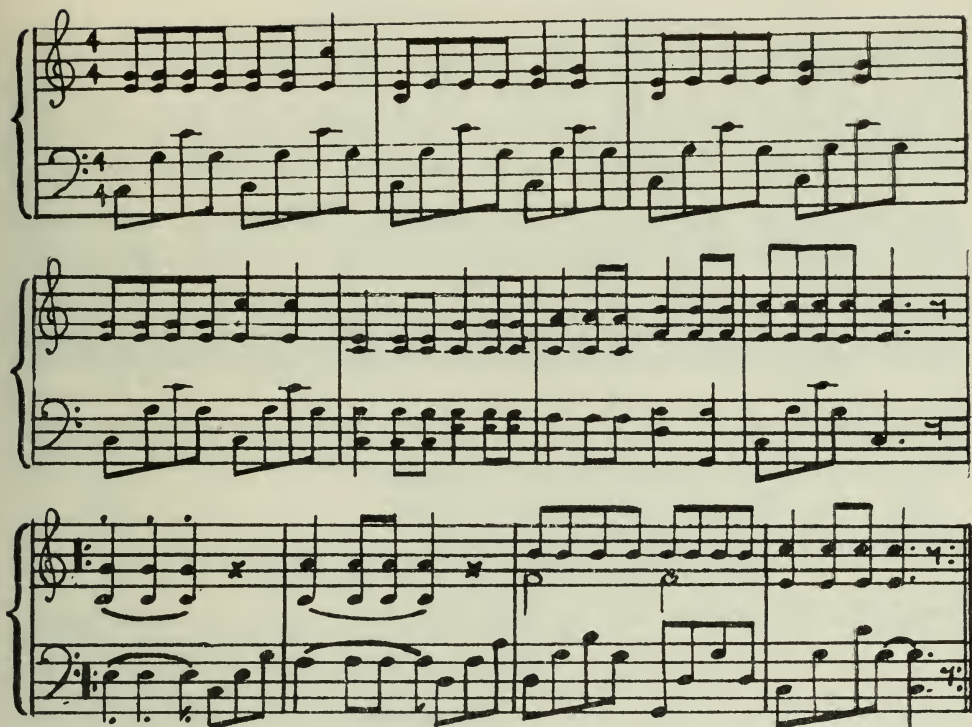
Verse 2: Actions follow words.

Verse 3: Farmer chooses a partner from players in circle, who continue to walk around as in verse 1.

Verse 4: All skip.

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CAROUSEL *



Little children, sweet and gay,
 Carousel is running,
 It will run till evening;
 Little ones a nickel
 Big ones a dime,
 Hurry up, get a mate
 Or you'll surely be too late.

CHORUS

Ha, ha, ha, happy are we,
 Anderson and Peterson and
 Henderson and me!
 Ha, ha, ha, happy are we,
 Anderson and Peterson and
 Henderson and me!

Formation: Double circle, all facing center. Players in inner circle join hands; those in outer circle place hands on shoulders of the one in front.

VERSE

Lines 1 to 5: Circles move to left with a slow "follow step" sideward (step-close).

Lines 6 and 7: The step is shortened and the time quickened.

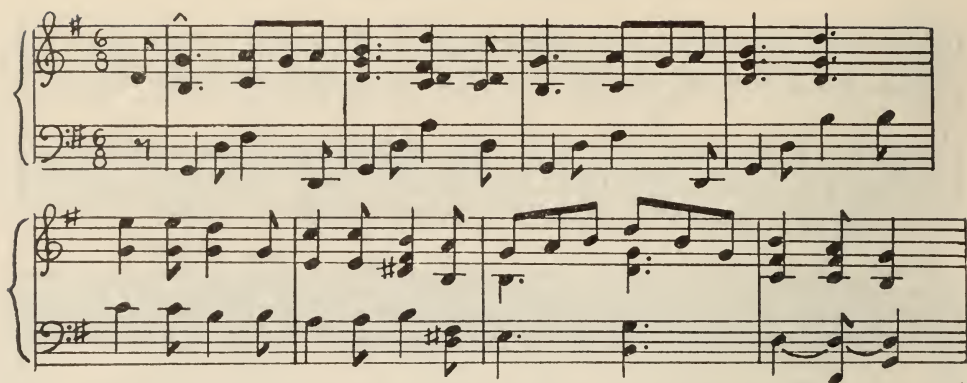
CHORUS

Lines 1 and 2: The time is doubled. Players continue moving sideward, now using a sliding follow-step on toes.

Lines 3 and 4: Change direction, that is, sliding step, right. Players in the two circles exchange places and repeat from the beginning.

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THE THREAD FOLLOWS THE NEEDLE *



The thread follows the needle,
The thread follows the needle
In and out the needle goes
While mother mends the children's clothes.

Formation: The children form in lines as in Diagram I with hands joined.

1 2 3 4 5 6 7 8 9 10
Diagram I

The lines then skip forward with number 1 leading, and pass around under the arms of Nos. 10 and 9 who stand in place as in diagram II.

1 2 3 4 5 6 7 8 9 | 10
Diagram II

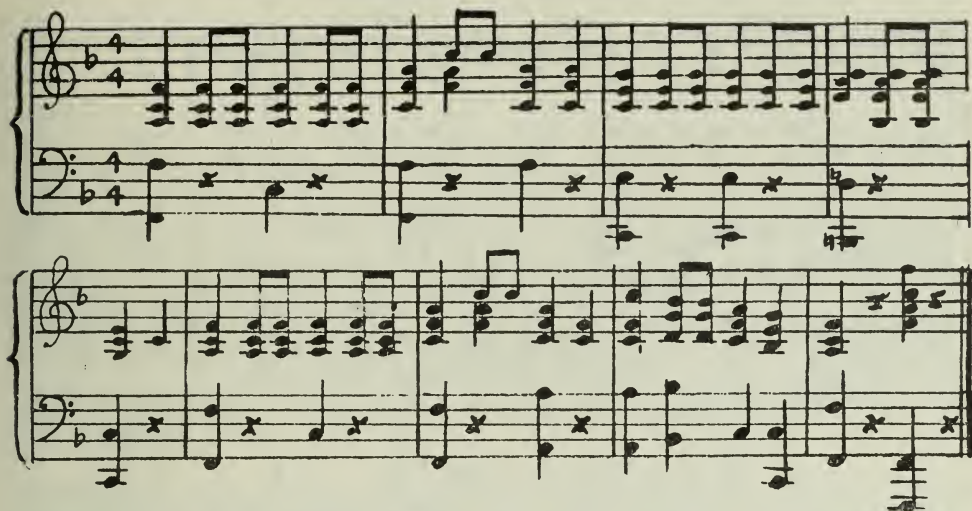
1 2 3 4 5 6 7 8 | 9 10
Diagram III

Nos. 10 and 9 face in opposite direction as the line passes under. They are then standing with their arms crossed in front of the chest forming a chain stitch with their crossed arms. The line continues around and the next time passes between 8 and 9 (Diagram III). This continues until all the players in all the lines are turned in the opposite direction with arms crossed in front and all sewed together. At a signal or a chord on the piano, the children turn under their arms to the right unraveling the chain, and singing at the same time R-r-r-r-ip.

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TEN LITTLE INDIANS *

Arranged by E. B. Gordon



Formation: Part 1 Single circle facing center. One player stands outside the ring.

WORDS

1. One little, two little, three little Indians,
Four little, five little, six little Indians,
Seven little, eight little, nine little Indians,
Ten little Indian boys (girls).

CHORUS

Tra, la, la, la, la, etc.

2. Ten little, nine little, eight little Indians,
Seven little, six little, five little Indians,
Four little, three little, two little Indians.
One little Indian boy (girl).

First Verse: The child outside the circle runs around, touches and numbers ten players, who immediately step into the ring and join hands in a small circle.

Chorus: Players in outside circle join hands and slide to the left. Those in inner circle join hands and slide in the opposite direction.

Second Verse: Those in the center return to the outer circle in reverse order on the words "ten, nine, eight," etc.

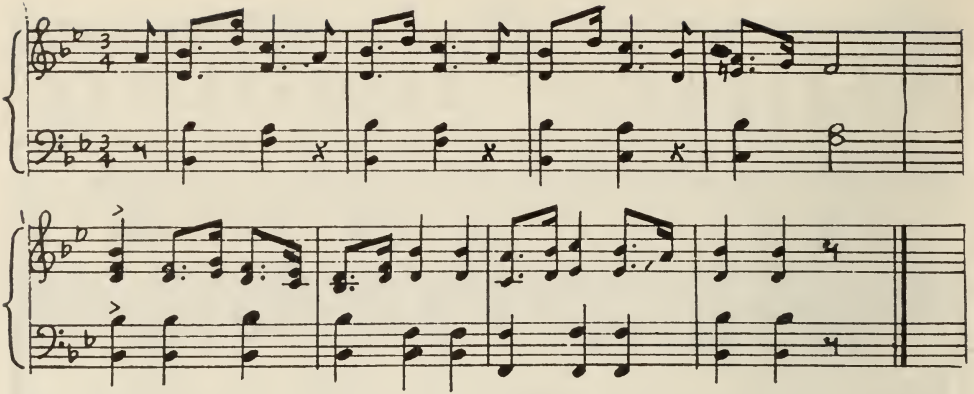
Chorus: All join hands in a single circle and slide to the left.

Formation: Part II: Each child has previously been given a number from one to ten. They scatter about the room.

1. Music played, no singing. All move in to form a circle with long steps Indian fashion, crouching, shielding eyes, etc. When circle is reached all crouch down.
2. On first verse, as each child's number is sung he springs up and does Indian step in place. When all are up, they fall forward and do Indian step around circle, yelling as they sing the chorus.
3. Facing center in a circle, sing second verse, each number crouching in turn. When all are crouched the music is played again while the Indians steal away and hide.

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NIXIE POLKA *



A little while we linger here,
 With many a joy and many a fear;
 Hey! little brownies come and frolic,
 Let us always be merry.

Formation: Single circle, all facing center, with hands on hips. One child stands in the center.

Lines 1 and 2: The center (A) stands in front of a player (B) in the circle, inviting her to dance. On the words “while”, “here”, “joy”, “fear” all dance the Bleking step four times, alternating left and right.

Lines 3 and 4: At “Hey” all clap hands; A then faces about with hands on hips; B places hands on A’s shoulders and they run twelve steps to another player (C). At the same time those in the circle take twelve running steps in place.

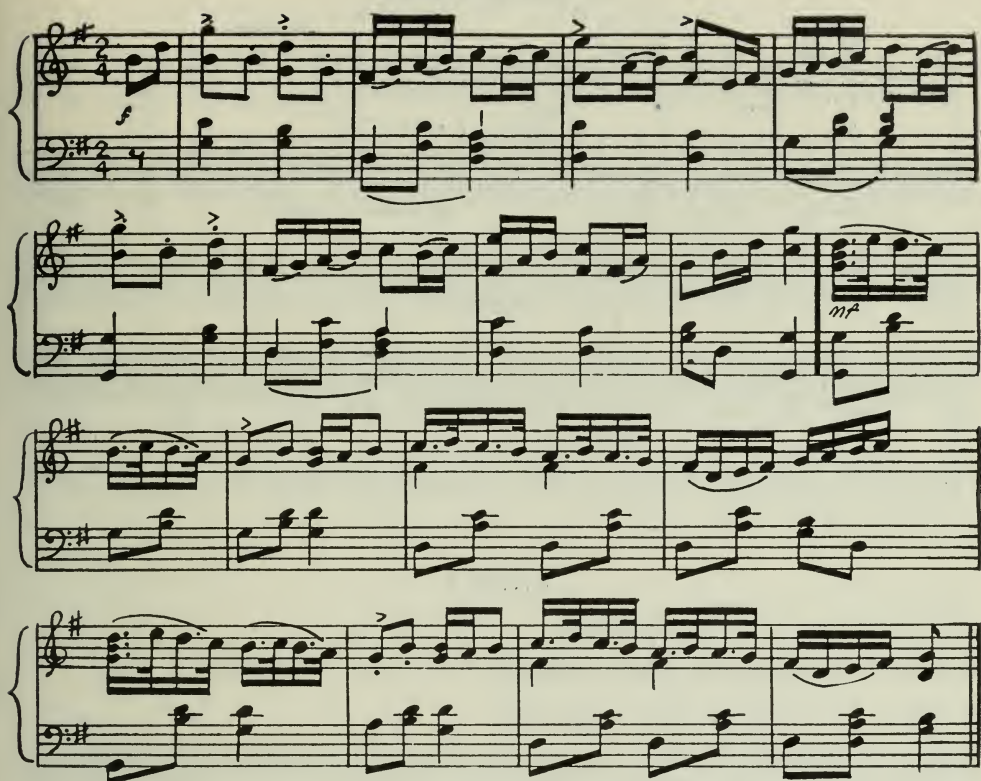
Lines 1 and 2: Repetition of verse. In this position all dance four Bleking steps.

Lines 3 and 4: A and B both face about on “Hey”. Thus B is the leader. A places hands on B’s shoulders; C places hands on A’s shoulders, and all three run in line to another player (D).

The game continues in this manner until all have been chosen from the circle and have entered the running line. The first runner now grasps the shoulders of the last child thus making a complete circle. Lines 3 and 4 may be repeated several times while players continue running in circle formation.

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BLEKING *



PART I

Formation: A single circle, partners facing each other with both hands joined.

Measure 1: Hop, bringing the right heel on right arm forward, elbow straight, right hand in front of partner's shoulder, and left arm well back with elbow bent (one and). Hop, extending left heel and left arm in the same manner (two and).

Measure 2: The same changes made three times in quick succession, right, left, right.

Measures 3 and 4: Repeat beginning with left foot.

Measures 5-8: Repeat all.

PART II

With joined hands held straight out to the side, shoulder high, partners dance around circle. The one with the left side toward the center starts forward with the right foot; the partner moves backward starting with the left foot.

Measure 9: Hop twice on each foot, at the same time swinging arms up and down, windmill fashion, once in each measure. Right arm down when hopping on right foot; left arm down when hopping on left foot.

Measure 10: Use two of these steps to turn around.

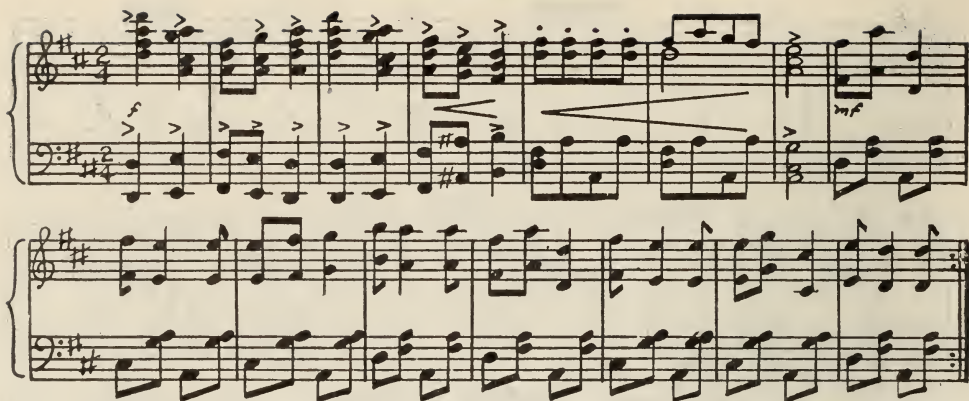
Measure 11: Like measure 9 partners in reverse position.

Measures 12-16: Repeat.

Repeat dance from the beginning.

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ROVENACKA *



Formation: A double circle, partners facing each other.

PART I

Accents sharp, light and spirited.

Measure 1: Dancers stand in place.

Measure 2: All stamp left, right, left.

Measure 3: Stand.

Measure 4: Clap own hands three times.

Measure 5: Shake right forefinger at partner.

Measure 6: Shake left forefinger.

Measure 7: Spin completely around to the left.

PART II

Dancers join hands and move around the circle with the old-fashioned slide polka, turning halfway round each time (slide, slide, step, step, step), as follows:

Measure 8: Two slides to the side around the circle.

Measure 9: Three steps, running around in place, so that partner who was outside is now inside.

Measures 10 and 11: Repeat beginning with the other foot and moving in the same direction.

Measures 12 - 15: Repeat.

Change partners and repeat the dance.

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THEME BY MOZART

1: WALKING *

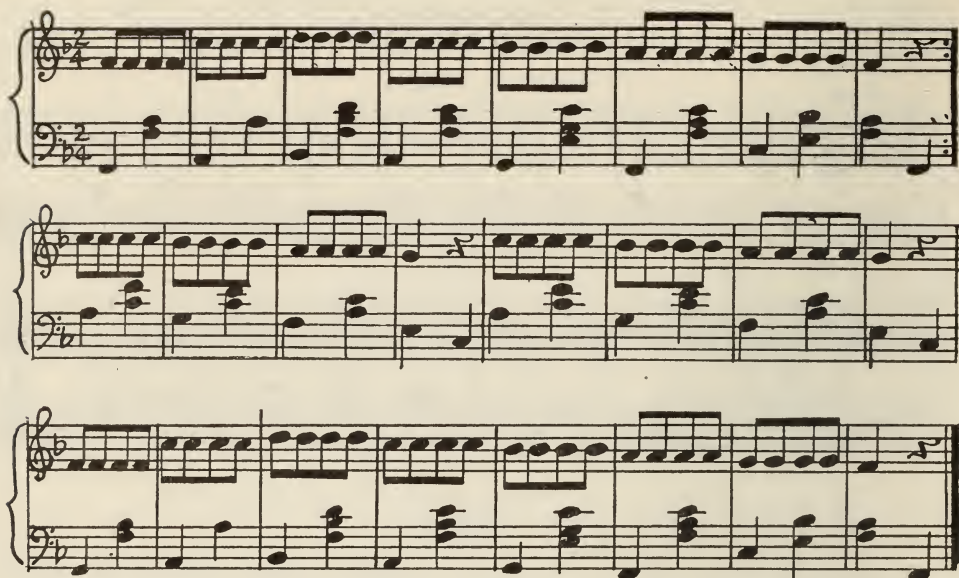
Handwritten musical score for '1: WALKING *'. The tempo is marked $J=120$. The key signature is one flat (B-flat), and the time signature is 2/4. The score is written for piano, with a dynamic marking of *mp* (mezzo-piano) at the beginning. The music consists of two systems, each with a grand staff (treble and bass clef). The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a double bar line.

2: VARIATION OF THEME FOR SKIPPING *

Handwritten musical score for '2: VARIATION OF THEME FOR SKIPPING *'. The key signature is one flat (B-flat), and the time signature is 2/4. The score is written for piano, with a dynamic marking of *mf* (mezzo-forte) at the beginning. The music consists of three systems, each with a grand staff (treble and bass clef). The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a double bar line.

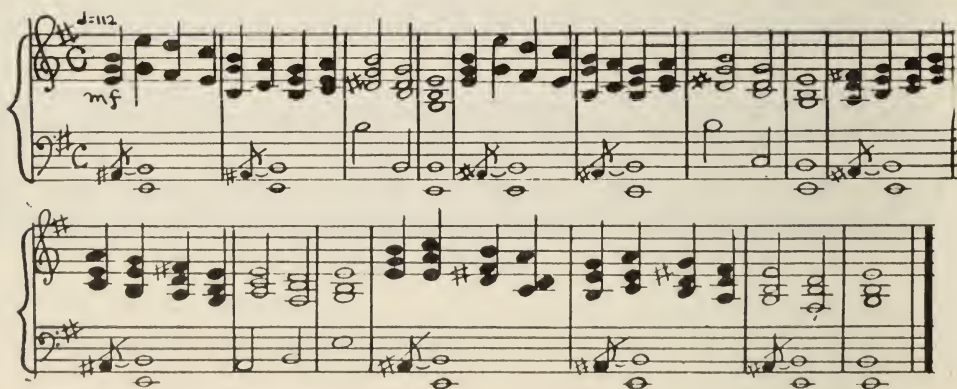
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3: VARIATION OF THEME FOR RUNNING *



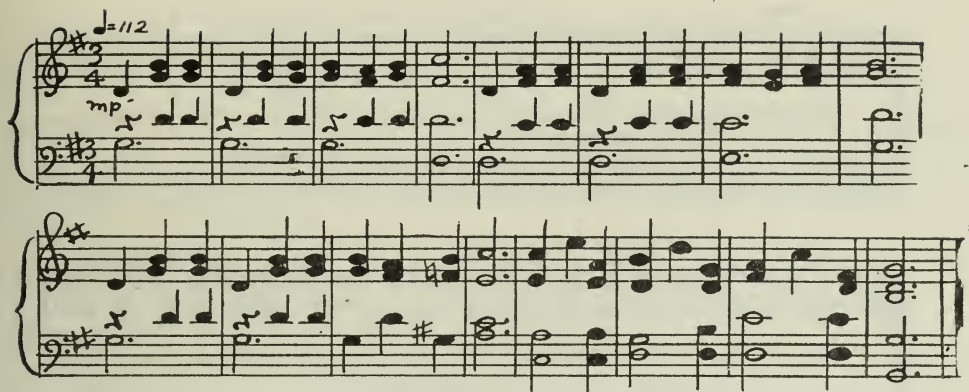
MUSIC FOR IDENTIFYING TWO-BEAT, THREE-BEAT AND FOUR-BEAT NOTES

1: TURKISH MARCH *



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2: GERMAN FOLK TUNE *



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HANSEL AND GRETEL *

1 Pret-ty part-ner dance with me, Both your hands now give to me; Point your toe and a-

2

3

4

5

6 way we go, Up and down the mer-ry row. Tra la la la la la la,

7

8

9

10

11 Tra la - la la la la la la, Tra la la la la la la la, Tra la la la

12

13

14

15

16 la la la. Let your feet go stamp, stamp, stamp, Let your hands go clap, clap, clap;

17

18

19

20 Let your heads go nip, nip, nip, Let your fin-gers snip, snip, snip;

21

22

23

24

Point your toe and a - way we go, Up and down the mer-ry row.

Formation: Double circle, facing partners.

Measures 1 - 2: Step away from partner and bow. Return to position.

Measures 3 - 4: Take partner's both hands.

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Measure 5: Point forward toe to side, point forward toe in back.

Measure 6: Polka step in line of direction.

Measures 7 - 8: Same as measures 5 and 6, but in opposite direction.

Measures 9 - 16: All partners skip sixteen steps around circle with inside hands joined, outside hands on hips.

Measure 17: Stand still.

Measure 18: Stamp three times, right, left, right.

Measure 19: Stand still.

Measure 20: Clap three times. Take partner's both hands.

Measures 21 - 24: Same as measures 5 - 8.

Repeat dance. At measure 18, nod three times. At measure 20, snap fingers three times.

THE ACE OF DIAMONDS *



Formation: Double circle, partners facing. Number "one" of partners has back to center; number two faces center.

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PART I

- Measures 1 - 4: Four polka steps (R,L,R,L,) with right arms hooked, turning around partner, counts 1 - 16. As the first polka step is executed to the right, clap hands and stamp right foot on count—one; then immediately hook arms without waiting for count two. Right arms remain hooked throughout the four polka steps.
- Measures 5 - 8: Repeat, starting left; clapping, stamping left foot and hooking left arms.

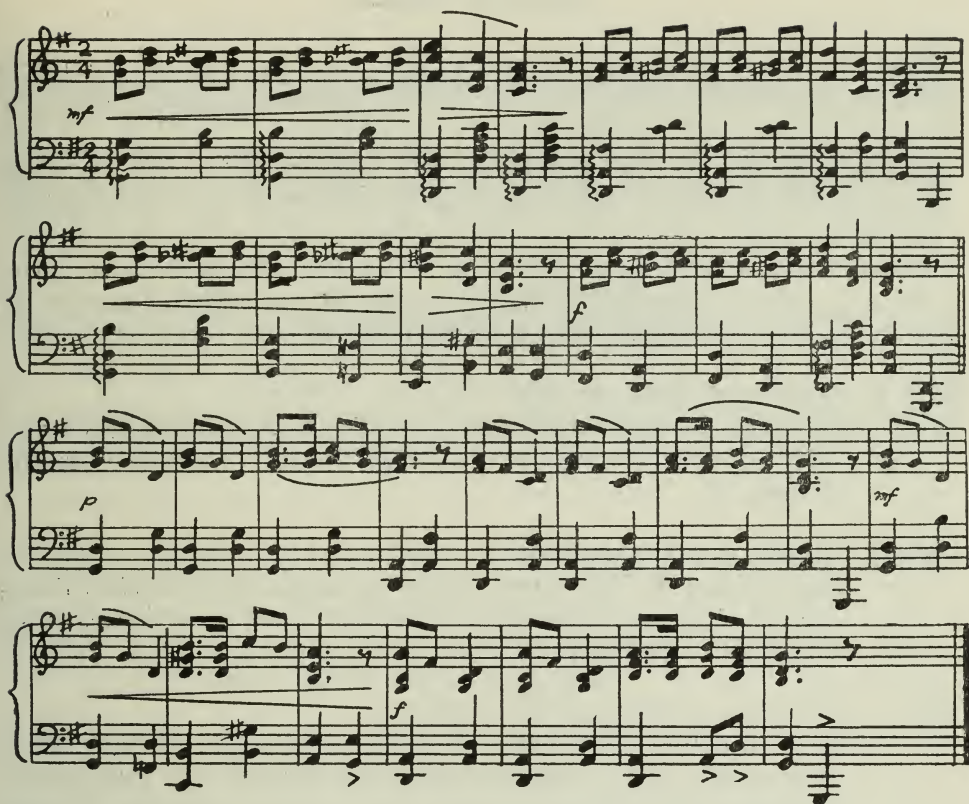
PART II

- Measures 9 - 12: Number one dances backward toward center of circle with four step hops (L,R,L,R,) hands at waist. Number two follows, dancing forward, with four slide hops (L,R,L,R,) arms folded across chest, elbows high, counts 1 - 8.
- Measures 13 - 16: Repeat, number two moving backward and number one forward, away from the center of the circle.

PART III

- Measures 17 - 24: Partners face in the line of direction (counter-clockwise), left sides to the center; inner hands joined, outside hands at waist. Eight polka steps in line of direction, beginning with the outside foot. Turn face to face and back to back on alternate polka steps, swinging inside arms from the shoulder, without bending elbows. Arms are back and at shoulder level when partners are facing; arms are forward at shoulder level when partners are back to back.

CSEBOGAR *



Formation: Partner dance, single circle, hands joined.

Measures 1 - 4: Eight slides to the left.

Measures 5 - 8: Eight slides to the right.

Measures 1 - 2: Four skips toward center of circle.

Measures 3 - 4: Four skips backward to place.

Measures 5 - 8: Hungarian turn (partners face one another. Place right arm around waist of partner. Raise left arm above head. Hop right, step left, step right). Repeat three times doing step four times in all.

Partners face one another, single circle. Boy places hands on girl's waist. Girl places hands on boy's shoulders.

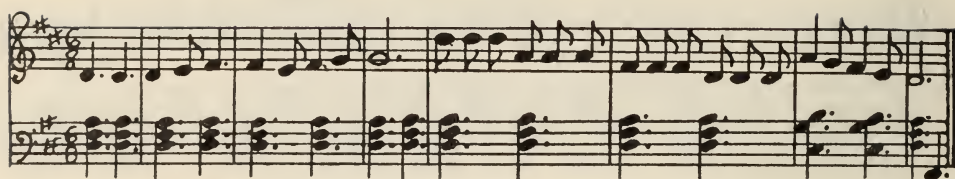
Measures 9 - 12: Four draws toward center of circle.

Measures 13 - 16: Hungarian turn. Finish with a shout.

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ROW, ROW, ROW, YOUR BOAT *

(Novelty Dance)



Starting Position: Sitting on floor, body erect, focus forward, knees flexed to chest, hands on knees, elbows raised sideways. All facing diagonally forward left.

Step 1: "Row, row, row your boat".

Slide legs out to extended position on floor, arms reaching forward, body bending forward (as if rowing). Return to starting position. Repeat all.

Step 2: "Gently down the stream"

Spin around on hips, knees flexed to chest, body rounded. Swing around $1\frac{1}{2}$ times, standing on "stream", back to audience, facing diagonally back right.

Step 3: "Merrily, merrily, merrily, merrily"

Skip diagonally backward (4 skips). Knees are brought up at sharp angle and rotated outward, toes pointed, foot emphasizing movement from front to back. Turn to face diagonally forward left on the 4th skip.

Step 4: "Life is but a dream" (1st time)

Swing right leg back, brushing floor with foot, hopping simultaneously on left foot. Swing right leg forward, brushing floor with foot, hopping simultaneously on left foot. Sit fall from this position, right leg held extended forward, left leg flexed as body is lowered to floor: hands placed beside hips on floor to help catch weight. Return to starting position for repeat.

Repeat steps 1, 2, 3 and 4 as a four part round ending as follows:

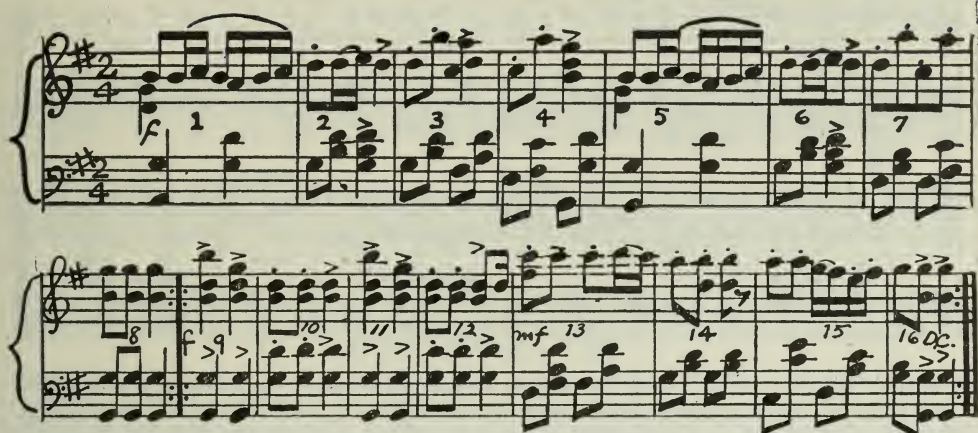
Step 4: "Life is but a dream"

Repeat swing of right leg backward and forward as described in Step 4 above. Swing right leg in front of and across left leg, hopping simultaneously on left foot. Swing right foot to the floor (crossed over left), hopping simultaneously on left foot.

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SWEDISH CLAP DANCE *

(Clapdans)



Formation: Double circle, partners facing forward. Join inside hands, outside hands on hips.

Measures 1-8: Polka step forward, beginning with outside foot (step, close, step); alternating feet.

Measures 1-8: (Repeated) Heel and toe polka, bending backward on "heel" and forward on "toe".

Measures 9-12: Face partner and bow. Clap three times. Repeat.

Measures 13-14: Partners clap right hands, clap own hands, clap left hands, clap own hands.

Measure 15: Turn to left striking right hand against partner's.

Measure 16: Stamp three times.

Measures 9-16: Repeat.

Repeat from beginning.

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SEVEN JUMPS *
(Syvspring) Danish



Seven jumps is a very vigorous dance and in Denmark is usually performed only by men, very often with a leader standing in the center of the circle. The men are very particular that no one move during the second part of the dance and anyone discovered so doing must buy refreshments for the rest of the group.

Formation: Single circle with a leader in the center if so desired.

- I A; Measures 1- 8: With hands joined all skip to the left (one skip to a measure).
 B; Measures 9-16: Jump up high and repeat the skip moving to the right.
 C; Measure 17: Release hands, place them on hips, and raise right foot from ground, knee bent at right angles.
 Measure 18: Replace foot and remain motionless.
- II Measures 1-16: Repeat all.
 Measures 17-18: Same as before.
 Measures 17-18: Raise left leg and replace.
 (Repeated).

- III Measures 1-18:)
) Repeat all.
 Measures 17-18:)
 (Repeated)
 Measures 17-18: Kneel on right knee. Remain until first note of
 measure 1 is played.
 (Repeated)
 Continue repeating A and B. Each time one extra repeat of
 measures 17 and 18 and add the following movements to those
 already performed in C:
 Kneel on left knee (all are now down on both knees).
 Place right elbow on floor, chin resting on right hand.
 Place left elbow on floor, chin resting on both hands.
 Place forehead on floor.
 Finish dance with A and B.

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POLICE HORSES *

MUSIC

MARY MORGAN MOSHER

(A) *S'ra*.....

8va.....

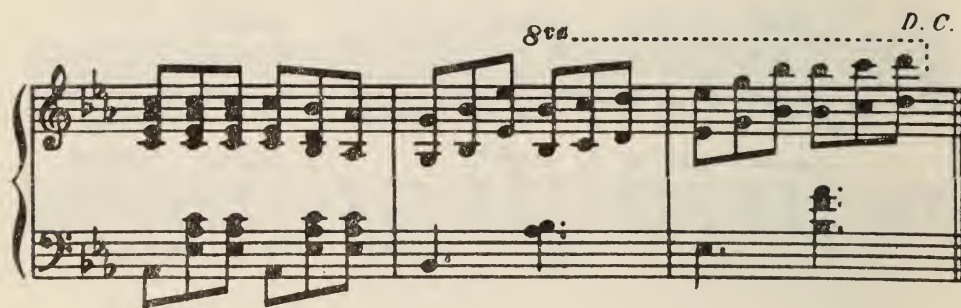
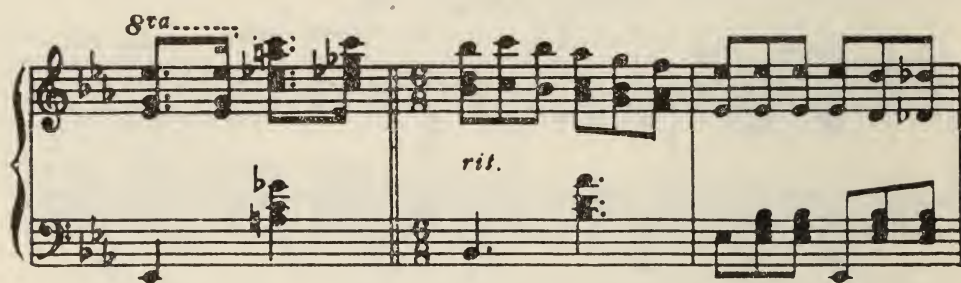
end here 2nd time (B)

3

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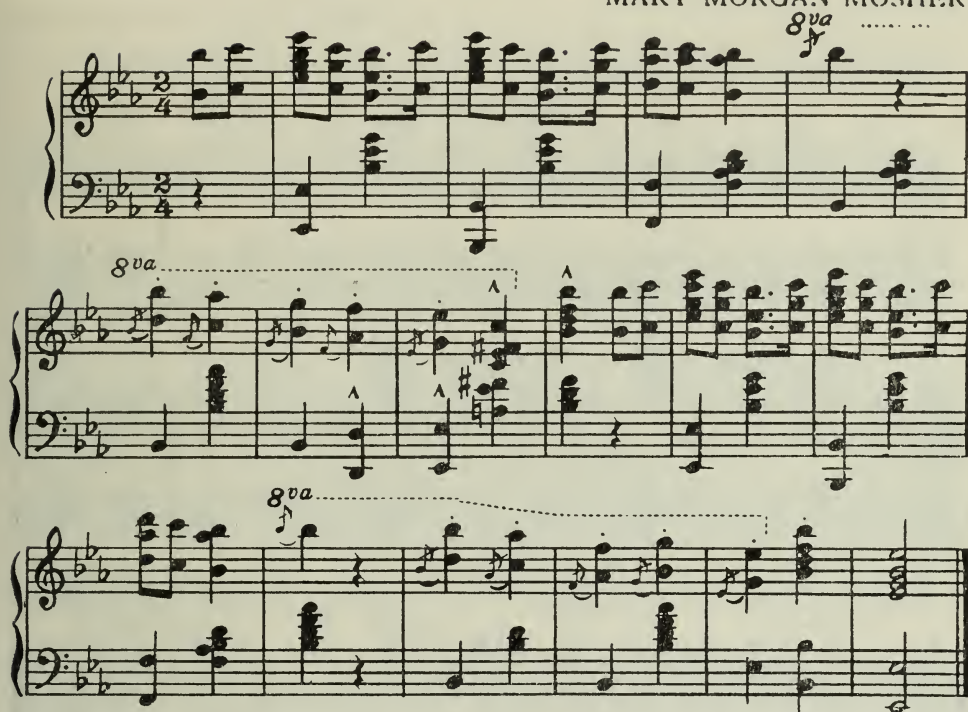
POLICE HORSES (Cont'd.)

MUSIC



- (A) Music, children walk slowly with high steps, holding heads proudly.
- (B) Music, light running steps.
- (C) Music, galloping.
- (D) Music, slowing down again and returning home with quiet walking steps.

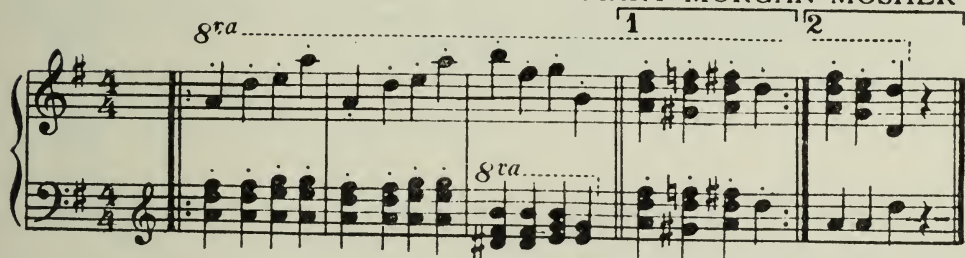
MARY MORGAN MOSHER



The music is played slowly.

Children take high steps, lifting the knees well up in front.

MARY MORGAN MOSHER



The tip-toe music is good to use after a game where the children have become scattered, and also it is good to help them to quiet down. A suggestion for using it might be: "Let me see how just like mice you can tip-toe into line." It may also be used when getting the children into a circle or into any desired formation.

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RABBITS *

MUSIC

MARY MORGAN MOSHER



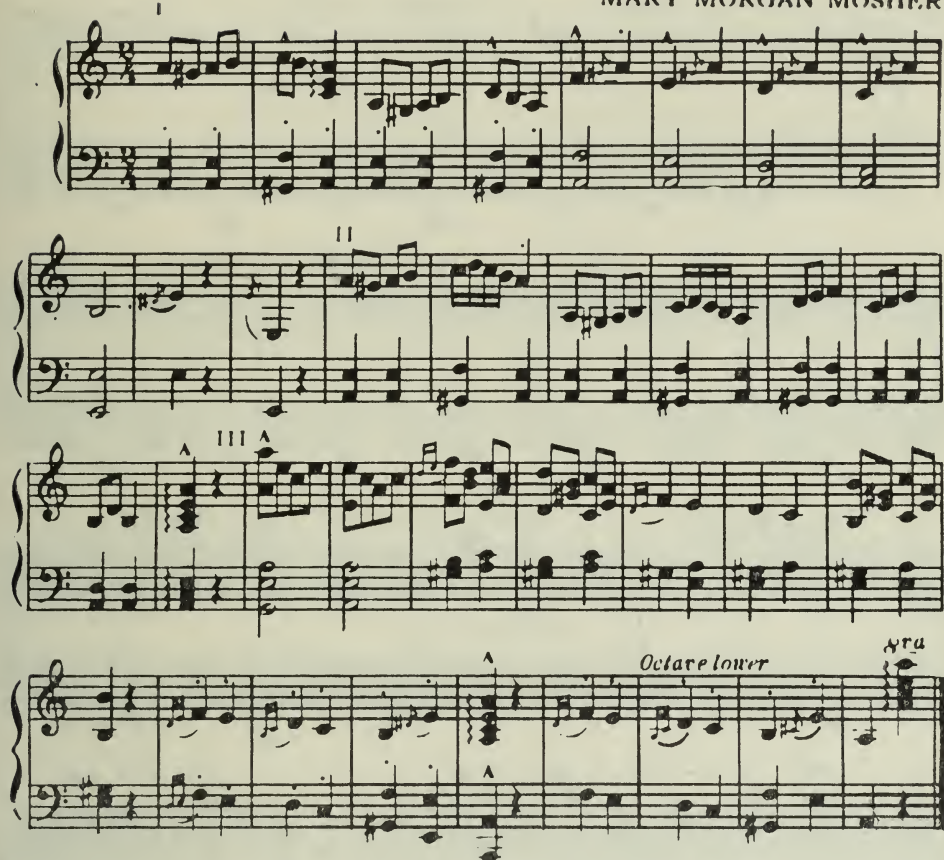
Children "make believe" they are hopping around the garden for six measures. Stop, and look all around for measures seven, eight, nine and ten. Hop again for four measures, sit up on hind feet and nibble at a piece of lettuce and hop away quickly at the last.

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WITCH DANCE *

MUSIC

MARY MORGAN MOSHER



To be used at Hallowe'en. There is supposed to be a big pot in the middle of the circle over which the witches pretend to make magic.

1. Walk on tip-toes and stop to listen—first two measures.
Walk on tip-toes and gaze into pot—next two measures.
Waving motion of arms as though stirring the contents of the pot—four measures.
Hand to ear—Listen—one measure.
2. Where left—two measures.
Where right—two measures.
Walk slowly backwards away from pot glancing first one way then the other—four measures.
3. Raise arms and swoop forward, sideward left slowly and with a big movement—two measures.
Repeat this movement to the right side—two measures.
Again repeat this movement forward and back—two measures.
Crouch close to floor—two measures.
4. With high quick steps stealing away, body crouched and forward. At end give a loud hiss!

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BIRDS *

MARY MORGAN MOSHER

The musical score is written for piano in 3/4 time, featuring a treble and bass staff. It includes five systems of music. The first system is marked 'I' and '8va'. The second system is also marked '8va'. The third system is marked 'II 8va' and 'p Stately'. The fourth system is marked 'III' and '8va', with a 'rit pp' marking. The fifth system is marked '8va'. The music consists of flowing eighth and sixteenth notes in the right hand, often with grace notes, and a steady accompaniment in the left hand.

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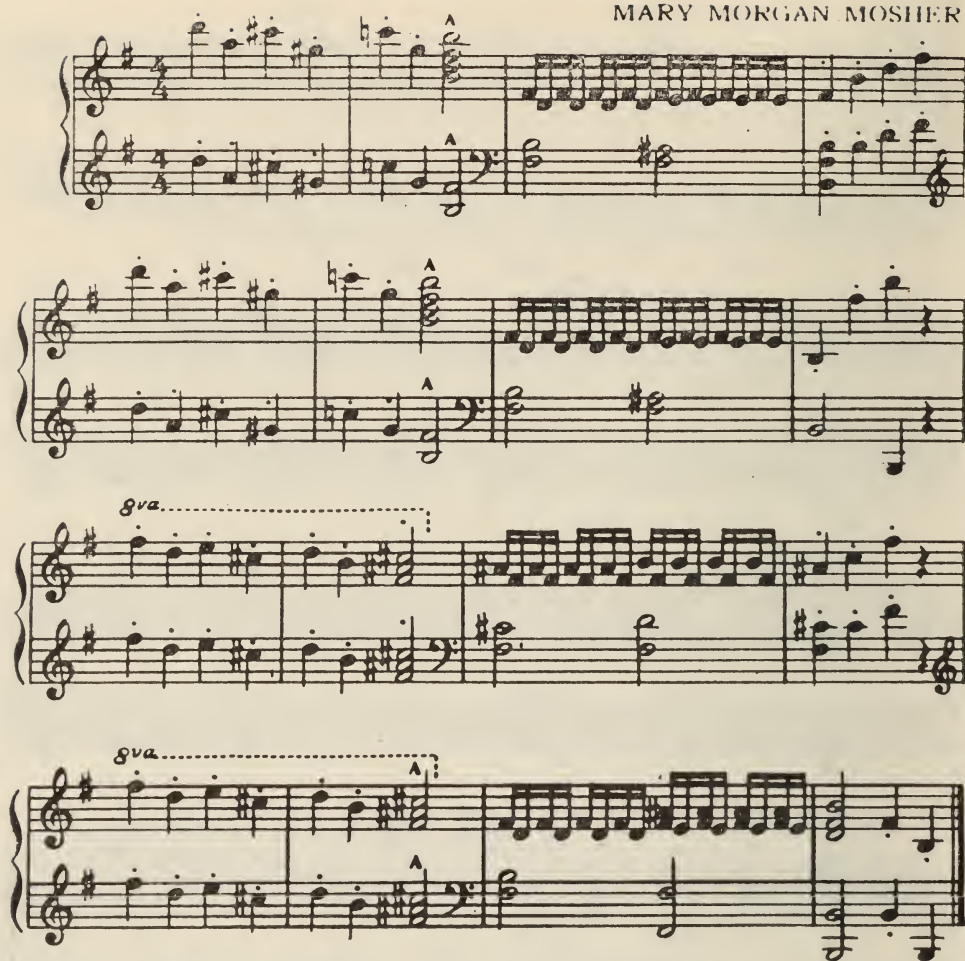
BIRDS (Cont'd.)

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of two staves each. The first system shows a melody in the right hand with eighth-note patterns and a steady bass line in the left hand. The second system features a more active right-hand melody with eighth-note runs and a bass line that includes some chords. The third system continues the melodic development in the right hand. The fourth system concludes with a final melodic phrase in the right hand and a simple bass line. Dynamic markings include *8^{va}* (octave) and *8^{va}* (octave) with a dashed line indicating a sustained octave effect. A Roman numeral *IV* is placed above the fourth measure of the second system.

1. Children as birds. Arms extended at sides to represent wings. Running steps in rhythm—sixteen measures.
2. Standing, resting on branch of a tree, slowly swaying as though the wind were moving the branch, wings folded.
3. Repeat flying as in 1.
4. Bird is on ground now. Hop, hop, hop—four measures.
He finds worm, pulls it out and pretends to eat it—four measures.
Hops again—four measures.
Last two measures holds head up happily as though singing.
(Sometimes here the children can sing “peep, peep, peep” very softly.)

TURKEYS *

MARY MORGAN MOSHER



To be played at Thanksgiving time. Children walk around the barnyard very proudly, with a definite, dignified, strutting step. Pick the feet up fairly high but without a high knee motion. Hands on hips, elbows bent and pointing backwards to represent the wings.

Turkey walks around for first measure.

Continues walking, second measure, but holds third and fourth beat.

Third measure he says softly "gobble, gobble" eight times.

Fourth measure looks around.

Next four measures are a repetition of the first four.

Last eight measures are a repetition of the first eight except that on the last two while he is saying "gobble, gobble" he spreads his tail and acts very superior. The arms may now be brought quickly forward and back to represent the spreading of his tail.

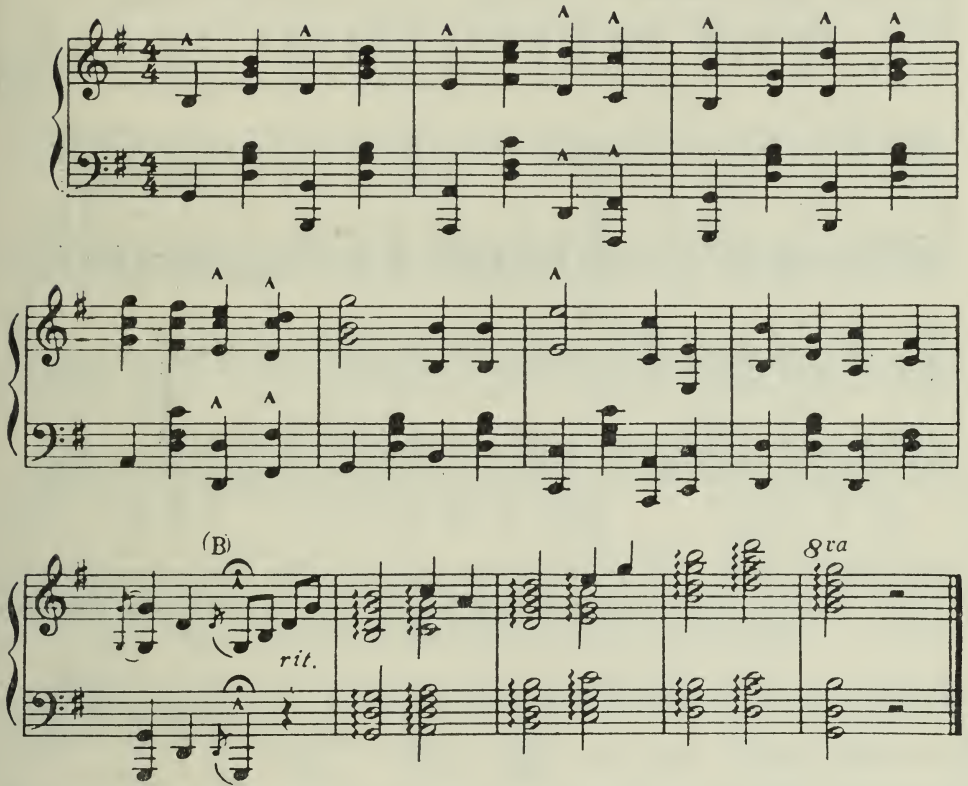
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GIANTS *

MUSIC

Moderato (A)

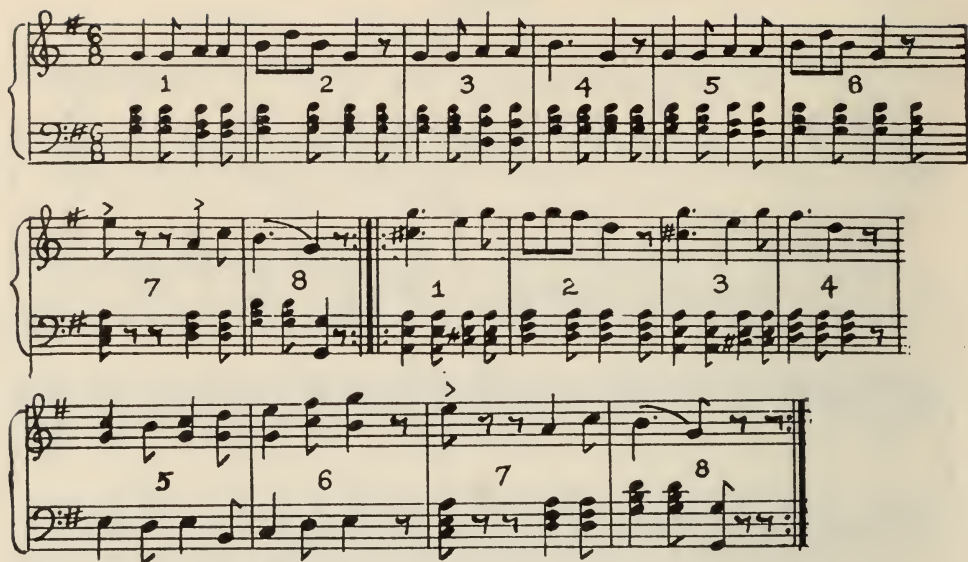
MARY MORGAN MOSHER



The children play they are big giants. They go out in the woods to hunt for an animal of some kind. They carry an imaginary big club over their right shoulder. Both hands grasp the club at shoulder height, and they keep peering around and hunting for the animal they need for their meal. They take large, strong strides through the music (A). The last two notes of this music should be heavy and slow. This is the time to strike the animal. The club is brought forward to the ground with controlled force as if striking the animal. Then very slowly to music (B) the animal is lifted to the back or thrown over the shoulders, and the giant walks off to his home, showing by the way he walks whether his animal is heavy or not. The animal is hung upon a nail, the branch of a tree, or thrown over a fence after he reaches home.

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POP GOES THE WEASEL *



Formation: Double circle fours facing. No. 1 couples facing line of direction, No. 2 couples facing against line of direction. Partners inside hands joined, outside hands on hips.

Measures 1 and 2: Skip forward four steps.

Measures 3 and 4: Skip back four steps.

Measures 5 and 6: Join hands in circles of four and skip around four steps.

Measures 7 and 8: All No. 1 couples raise joined hands to make arches and skip forward while No. 2 couples skip under arches to meet new couples.

Repeat all.

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HINKY DINKY PARLEE VOO *

MUSIC

Allegro

Arr. C. A. PERRY

Head two la-dies go for-ward and back and Par-lee-Voo

For-ward a-gain and dos-à-dos and Par-lee-Voo,

dos-à-dos on the cor-ner all Al-le-mande right and grand chain all,

Hink-y-Dink-y, Par-lee-Voo.

Measures 1- 4: The two ladies move to the center of the set and back to their places.

Measures 5- 8: The same two ladies move forward and around each other and return, walking backward to places.

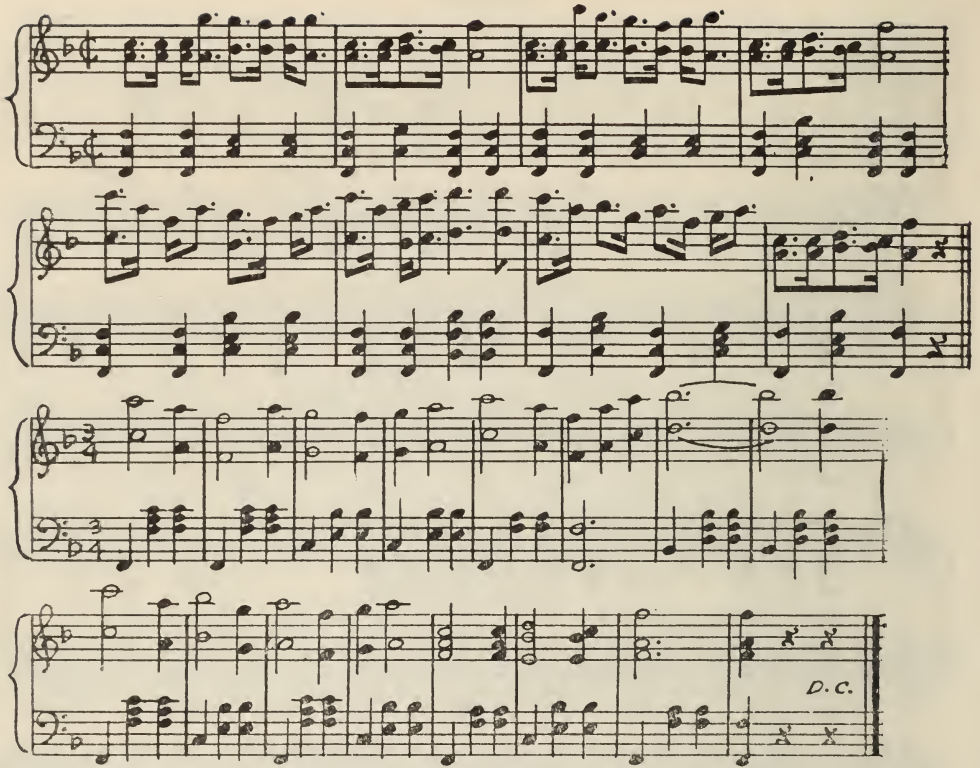
Measures 9-12: All turn and face corners, move forward and around each other and return, walking backward to places.

Measures 13-16: All give right hands to partners, hands shoulder high, and turn.

Measures 1-16: Grand chain.

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RYE WALTZ *



Formation: Waltz position.

Measure 1: Extend left foot to side, toe lightly touching the floor, (count one). Draw left foot just behind right heel, toe lightly touching the floor, (count two). Repeat, (count three, four).

Measure 2: Slide close, slide close, (count one, two).
Slide close, step to left (count three, four).

Measures 3-4: Repeat entire step starting with right foot.

Measures 5-8: Repeat all.

Measures 9-16: Waltz.

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CHILDREN'S POLKA *

(KINDERPOLKA)



Formation: Single circle, partners facing. Join hands, arms extended at sides, shoulder high.

Measures 1-8: Glide polka toward center, (slide, close, slide, close,) three running steps in place. Repeat moving outward two measures. Repeat the whole step, four measures.

Measures 9-12: Clap thighs with both hands. Clap own hands in slow time. Clap partner's hands three times in quick time. Repeat.

Measures 13 and 14: Point right toe forward, place right elbow in left hand and shake finger at partner three times. Repeat left.

Measure 15: Turn complete circle right, with four jumps.

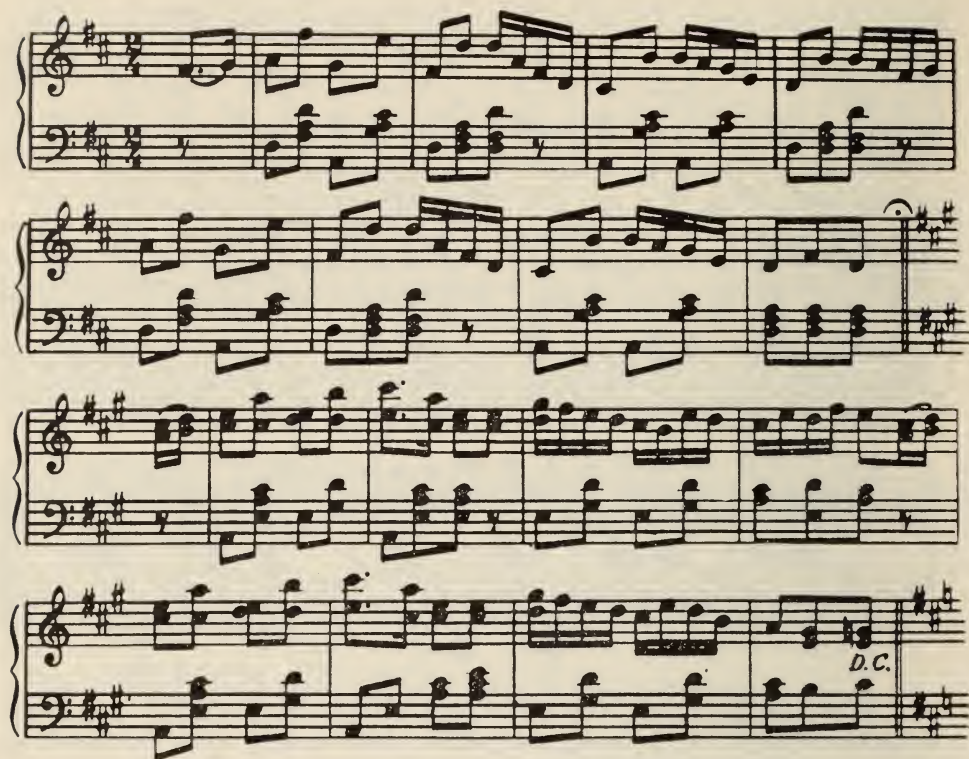
Measure 16: Stamp three times.

Repeat from beginning.

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HEEL AND TOE POLKA *

MUSIC



Formation: Waltz position.

Part I.

Measure 1: Hop lightly on right foot while extending left heel to side. Hop on right while placing left toe back of right.

Measures 2-4: Take three short, quick steps to left side and rest.

Measure 5: Hop on left while extending right heel to side. Hop again on left, placing right toe back of left.

Measures 6-8: Take three short, quick steps to right side and rest.

Part II

Measures 1-8: Eight polka steps.

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IRISH WASHERWOMAN *

MUSIC

The musical score is written in 6/8 time with a key signature of one flat (B-flat). It consists of four systems of music, each with a treble and bass staff. The lyrics are written below the treble staff, and dance instructions are written below the bass staff.

System 1:
 Treble: All four gents to the right of the ring and when you get there you balance and swing
 Bass: (Accompanying bass line)

System 2:
 Treble: When you get through re - mem-ber the call you allemande left and promenade all.
 Bass: (Accompanying bass line)

System 3:
 Treble: Promenade
 Bass: (Accompanying bass line)

System 4:
 Treble: (Continuation of the melody)
 Bass: (Continuation of the bass line)

Formation: Quadrille.

Measures 1-2: Four gentlemen pass to the right.

Measures 3-6: Balance and swing the opposite ladies.

Measures 7-8: Turn and face corners.

Measures 9-16: Turn corners with left hands and promenade with lady each one swings.
 Continue this figure, gentlemen moving to right and taking new partners each time.

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OH SUZANNA *

MUSIC

Allegro moderato

First cou-ple lead out to the right, change part-ners there and swing.

The first system of musical notation is in G major (one sharp) and 2/4 time. It consists of a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "First cou-ple lead out to the right, change part-ners there and swing."

Take that la-dy and lead to the next and do it once a - gain,

The second system of musical notation continues the melody and accompaniment. The lyrics are: "Take that la-dy and lead to the next and do it once a - gain,"

Take that la-dy and lead to the next and do it once a - gain,

The third system of musical notation continues the melody and accompaniment. The lyrics are: "Take that la-dy and lead to the next and do it once a - gain,"

Take that la - dy back to place and ev - 'ry - bo - dy swing.

The fourth system of musical notation concludes the piece. The lyrics are: "Take that la - dy back to place and ev - 'ry - bo - dy swing."

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OH SUZANNA (Continued)

CHORUS

The musical score for the chorus is written for piano and voice. It consists of two systems of music. The first system has two staves: a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are: "Hon-ors on your cor-ner, hon-ors to your own,". The second system also has two staves with the same key signature and time signature. The melody continues in the treble staff, and the piano accompaniment continues in the bass staff. The lyrics are: "Chas-se by to your part-ners all bow and prom-e-nade back home.".

Formation: Quadrille.

Measures 1-4: Head couple leads to couple on right. Two gentlemen change partners again and swing once around.

Measures 5-8: Leading gentleman takes lady he swung and leads to next couple. Gentlemen change partners again and swing once around.

Measures 9-12: Leading gentleman takes lady he swung and leads to next couple. Gentlemen change partners again and swing once around.

Measures 13-16: Leading gentleman takes lady he swung and returns to place. All four couples swing once around. Each gentleman now has a new partner.

Measures 17-20: All bow to corner ladies. Bow to partners.

Measures 21-22: Each gentleman will chasse directly to the right, passing back of his partner. At the same time each lady will chasse to the left and meet her original partner.

Measures 23-24: and 17-24 repeated: All bow to partners. Promenade once around set to original places. Next couple leads, continuing until each couple has completed figure.

LIFE ON THE OCEAN WAVE *

MUSIC

The musical score is written in 6/8 time with a key signature of one sharp (F#). It consists of five systems, each with a piano accompaniment (left hand) and a vocal line (right hand). The lyrics are as follows:

Two head ladies cross o - ver and by that gen - tle - man stand.

Side la - dies cross o - ver and all join hands Hon - or your cor - ner

la - dy Hon - or your part - ners all. Swing the cor - ner

la - dy and promenade the hall.

The piano accompaniment features a steady eighth-note bass line and chords in the right hand, while the vocal line is a simple melody.

Formation: Quadrille.

Measures 1-4: The two head ladies cross over and stand beside the opposite gentlemen.

Measures 5-8: Side ladies cross over.

Measures 9-10: Each gentleman bows to lady on left.

Measures 11-12: All bow to partners.

Measures 13-16: Each gentleman swings lady twice around.

Measures 17-24: Link arms with corner ladies and all march around outside the set.

The two head gentlemen then begin the figure. Continue until all promenade with original partners.

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